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Grosvenor Notes 1884.

A COMPLETE CATALOGUE,

WITH

Facsimiles of Sketches by the Artists.

EDITED BY

HENRY BLACKBURN,

EDITOR OF "ACADEMY NOTES;" "ENGLISH ART IN 1884;" AUTHOR OF "BRETON FOLK," "THE PYRENEES," "ARTISTS AND ARABS," ETC.

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OF THE BOMBAY BRANCH OF THE

No. 423.

London:

CHATTO AND WINDUS, PICCADILLY.

MAY 1884.

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No. 411. "*A Sonata of Beethoven.*" HAMO THORNYCROFT, A.R.A.

No. VII. 1884.

NOTICE TO ARTISTS.—Sketches for "GROSVENOR NOTES" (Summer Exhibition) should be sent to Mr. Henry Blackburn, at his residence, 103 Victoria Street, S.W., or to the "care of the Secretary of the Grosvenor Gallery," on, or before, the 15th of April in each year. Exhibitors are requested to give early intimation of the completion of any important

GROSVENOR NOTES is sold in the GALLERY; at the *Librairie de l'Art*, 33 Avenue de l'Opera, PARIS, and by all booksellers.

Pictures and Drawings are admitted to the Gallery solely on Sir Coutts Lindsay's invitation.

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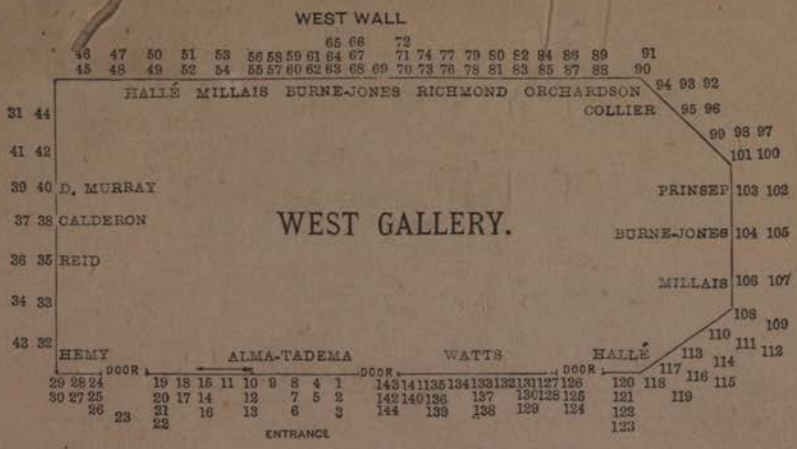
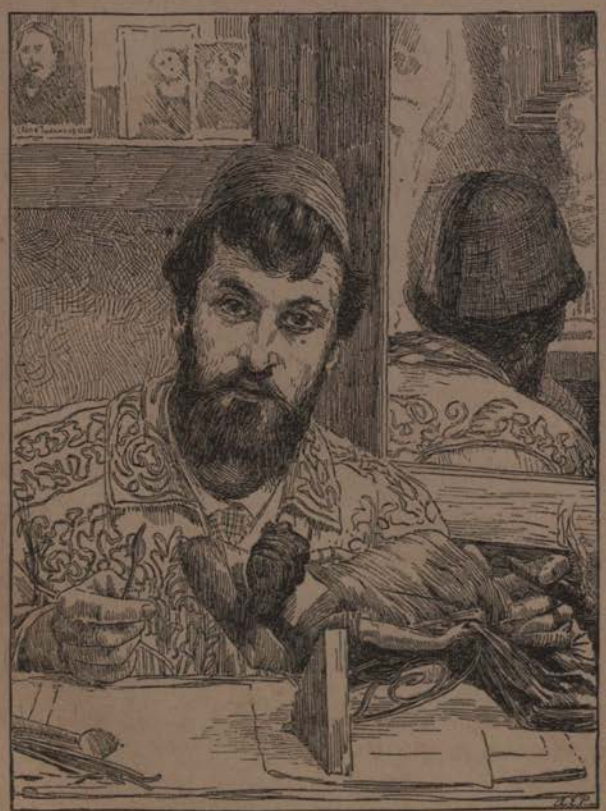
The "Private View" was held on Wednesday, April 30th, and the Exhibition was opened on Thursday, May 1st, for three months.





No. 8. 29 × 21.

No. 8. "*Signor G. B. Amendola.*" L. ALMA TADEMA, R.A.

The well-known sculptor, his head reflected in a mirror, working at a little bronze and silver statuette of Mrs. Alma Tadema.

The eighth summer exhibition contains 432 paintings, water colours, and works of sculpture by living artists.

The first picture on entering the West Gallery is—

No. 1. "*In Maiden Meditation, fancy free;*" half-length seated figure in white dress. SIR COUTTS LINDSAY, BART.

No. 2. "*Interior.*" HAYNES WILLIAMS.

An interesting little study of table, chairs, tapestry, and polished floor, in an apartment at Fontainebleau.

No. 3. "*Spring Tribute,*" a decorative picture of daffodils and wall flowers in blue vase. W. HUGHES.

"Sweet daffodils that come before the swallows dare,
And woo the winds of March with beauty."

No. 4. "*In the Sacristy.*" R. BATEMAN.

No. 5. "*Milking Time.*" J. FRASER TAYLOR.

No. 6. "*Portrait of my Father.*" MISS S. M. L. TAYLOR.

* No. 7. 40 × 24.

No. 7. "*October.*" MISS FLORA M. REID.

"All is safely gathered in
Ere the winter storms begin."

No. 9. "*Startled.*" E. J. GREGORY, A.R.A. A little picture of a bank near a wood, with child and a hare; must be examined very closely to see the figures.

No. 10. *"St. John Lateran, from Villa Mattei."* G. COSTA.

No. 11. { *"Hark through the dim woods dying, with a moan,*
Faintly the winds are sighing." } J. WHIPPLE.

Above is a large landscape; river, boat, reeds, and sloping fields—

No. 12. *"From an Islet in the Valley of the Meuse."*
R. BARRETT BROWNING.

No. 13. *"From the top of Craig y Burns."* S. R. CADOGAN.

* No. 258. 42 × 22.

* No. 14. 42 × 22.

No. 14. *"At the Fountain."* HAYNES WILLIAMS.*

Next is a powerful portrait of a young lady seated; black hair, white dress, No. 15, *"Miss Lewis,"* L. ALMA TADEMA, R.A.

No. 16. *"Ernest Burrell Baggallay."* PERCY MACQUOID.

No. 17. *"Christabel."* MRS. LOUISE JOPLING.

Next are two small pictures by MRS. ALMA TADEMA—No. 18, *"A Birthday,"* four figures, and No. 19, *"Tiny Elizabeth, you must not leave us,"* from 'The Burgomaster's Wife.' (*Sketched overleaf.*)

* No. 258, the companion picture, *"Going to the Fountain,"* is in the Third Room.

* No. 19. 8 × 12.

No. **20.** *"Cutting Herbage—Brabant."* G. H. BOUGHTON, A.R.A. Two girls in field; distant town.

No. **21.** *"Poppies."* W. J. MUCKLEY.

No. **22.** *"Soracte, from the Via Flaminia."* M. R. CORBETT.

No. **23.** *"The Grange."* MARTIN SNAPE.

[*Door.*]

* No. 24. 38 × 27.

No. **24.** *"Soft Persuasion."* W. H. BARTLETT.

No. 29.

36 × 54.

No. 29. *"Tipping a Shrimp Trawl."* C. NAPIER HEMY.

No 28. 20 × 10.

No. **28.** *"The Bath."*
J. R. WEGUELIN.

No. **25.** *"May."* W. J. MUCKLEY.

No. **26.** *"A Highland Burn."*
J. FRASER TAYLOR.

No. **27.** *"A Garden—Mentone."*
MRS. WILLIAMS.

No. **28.** *"The Bath:"* green pot, golden hair; brown and grey marble. J. R. WEGUELIN.

No. **29.** *"Tipping a Shrimp Trawl."*
C. NAPIER HEMY.
(*Sketched on p.* 7.)

No. **30.** *"Holmbury Hill, Surrey:"* landscape, with sheep and heather, and breezy distance. W. BISCOMBE GARDNER.

No. **31.** *"Homewards."* RUDOLF LEHMANN.
(*Sketched on p.* 12.)

No. 32. 22 × 30.

No. **32.** *"Gathering Fuel—Sestri Levante."* F. W. W. TOPHAM.

No. 33. *"James Spicer, Esq., J.P."* FRANK HOLL, R.A.

No. 34. 30 × 45.

No. 34. *"Palermo."* CARL SCHLOESSER.

No. 35. 62 × 48.

No. 35. *"The Rival Grandfathers."* J. R. REID.

The best picture yet exhibited by this artist; note the careful drawing and study of fisherfolk.

No. **36.** *"Kingstown, Cinque Ports."* J. W. BUXTON KNIGHT.

No. **37.** *"Hon. Ronald Leslie Melville."* W. B. RICHMOND.

The central picture is a powerful bit of colour.

No. 38. 24 × 36.

No. **38.** *"Aphrodite."* PHILIP H. CALDERON.

"Fresh as the foam."

Golden hair; deep blue sea, flecked with foam and sea gulls.

No. 39. 26 × 40.

No. **39.** *"In the stillness of Autumn."* T. IRELAND.

No. **41.** *"The Mouth of the Samox, Isle of Arran."* DAVID MURRAY.

No. **42.** *"Portrait of Charles Stewart Parker, Esq., M.P."* H. HERKOMER, A.R.A.

No. 40. 60 × 40.

No. 40. "*'Leaves have their time to fall.'*" DAVID MURRAY, A.R.S.A.

No. 43. "*Queen of the May.*" HERBERT SCHMALZ.

No. 45. 48 × 60

No. 46. "*Rescued Fruit: A Flood at Athelney.*" EDGAR BARCLAY.

No. 31. 59 × 32.

No. 31. *"Homewards."* RUDOLF LEHMANN.

No. **44.** *"The Evening Star, in Giorgione's Country."* EUGENE BENSON.

No. **45.** *"The Ten Virgins."* J. M. STRUDWICK.

A decorative picture, red, green and blue; see No. **193** in East Gallery.

No. **47.** *"Hugh."* W. B. RICHMOND.

No. **48.** *"A Go-cart."* EDGAR BARCLAY.

Three little children near a wood in long grass.

No. 49. 49 × 34.

No. **49.** *"Feeding the Pigeons."* C. E. HALLÉ.

White hood and fair hair, brown skirt, background of fields and distant lake.

No. **50.** *"At Fall of Eventide."* ARTHUR G. BELL.

A little landscape; girl with geese by a river, moon rising.

No. **51.** *"Moon, bring him home! bring him home!"* W. PADGETT.

Girl on a rustic bridge by moonlight.

No. 53. 21 × 34.

No. **53.** *"A Highwayman;"* in blue coat. ARTHUR LEMON.

Next on the line is a remarkable landscape, a study of autumn tints and tree stems; a curious contrast in treatment to MR. NORTH'S No. **186** in the next gallery.

No. 52. 40 × 62.

No. **52.** *"At the Fall of the Leaf."* W. S. JAY.

* No. 54. 47 × 34.

No. 54. *"Portrait of Lady Rich."* EDWARD HUGHES.

No. 60. 36 × 60.

No. 60. *"Meadows by the Avon."* ALFRED PARSONS.

No. **55.** "*The Indenture.*" CYRUS JOHNSON.
Small picture, four figures; lad being apprenticed to a trade; last century costume; interior studied at Lubeck.

No. **56.** "*Phillis.*" STANHOPE FORBES.

No. **57.** "*Portrait of Miss Nina Lehmann:*" painted, Christmas, 1868. J. E. MILLAIS, R.A.

Here are two portraits of the same person by Millais, painted in 1868 and 1883; the child with fair hair (No. **57**), seated on a green earthenware garden seat, will be remembered in the Royal Academy. In No. **62**, the same sitter is Lady Campbell, in white dress, with gold background, blue pot and tulips.

No. 58. 25 × 35.

No. **58.** "*On Bowes Moor, Teesdale.* T. H. MCLACHLAN.

No. **59.** "*Atelier du Grandpère.*" W. STOTT.
A dark picture; child standing by carpenter's bench.

No. **60.** "*Meadows by the Avon.*" ALFRED PARSONS.
Quiet autumn evening; glow of sunset on figures.

No. **61.** "*Calme dans l'Escaut:*" barges, with distant town and windmills; a reflection of old Flemish work. P. T. CLAYS.

No. **62.** "*Portrait of Lady Campbell.*" J. E. MILLAIS, R.A.

No. **63.** "*Peaches;*" decorative panel. W. HUGHES.

No. **64.** "*Withy Stripping.*" EDGAR BARCLAY.

No. 65. "*Sly Boots:*" portrait of child. J. HANSON WALKER.

No. 66. "*Hampstead Farm.*" GAETANO MEO.

No. 67. "*Portrait of W. Weldon, Esq., F.R.S.*" FRANK HOLL, R.A.

No. 68. "*Portrait of Lord Houghton.*" RUDOLF LEHMANN.

In the centre of the wall, the principal feature of this gallery, and probably the greatest work of the year is—

No. 69. "*King Cophetua and the Beggar Maid.*" E. BURNE JONES.

A large upright picture with four figures; the king in steel armour and holding a jewelled crown, is gazing at a beautiful maiden, who sits above on a purple cushion, in a grey felt dress reaching to the waist. The background is a throne or flight of stairs; above are two chorister boys. The principal figures are very noble, but the great beauty of the picture is its colour, which has seldom been surpassed by any painter. In deference to the wish of the artist we omit any sketch.

No. 70. "*Portrait of the Rev. Canon Furse.*" H. HERKOMER, A.R.A.

No. 71. "*Portrait of Miss Florence Rasch.*" W. B. RICHMOND.

In profile, seated by a window; a careful arrangement of colour, low toned red, orange, blue, and green.

No. 72. "*Childe Roland to the Dark Tower came;*" landscape. EUGENE BENSON.

No. 73. "*Al Fresco.*" F. VEZIN.

A picnic in a park, four figures; old-fashioned pink and white dresses; broadly painted on a very small scale.

No. 74. "*A Study;*" head of girl in profile. S. MELTON FISHER.

No. 75. "*Blackberries and Haws;*" decorative panel. W. HUGHES.

No. 76. "*Miss Dora Mirlees;*" nearly life-size, seated, green velvet dress and hat, red gold background. W. B. RICHMOND.
(*See also*, No. 81, *a similar portrait of her Sister.*)

No. 77. "*The Pride of the Ocean;*" canal scene. DAVID MURRAY, A.R.S.A.

Next is by a young artist—

No. **78.** *"Hauling Cants: North Coast of Cornwall."* W. H. BARTLETT.

Four men in boat, one on shore hauling a rope; fine sunny open-air effect.

No. **79.** *"Portrait of Lord Brabourne."* H. HERKOMER, A.R.A.

No. **80.** *"Going to Market."* S. MELTON FISHER.

A sketchy picture of Venice; gondola laden with cabbages; girl in yellow dress.

No. 85. 41 × 33.

No. **85.** *"The Farmer's Daughter."* W. Q. ORCHARDSON, R.A.

A scheme of yellow, brown, and grey; girl in pink and white dress, feeding pigeons.

No. **81.** *"Miss Rose Mirlees."* W. B. RICHMOND.

No. **82.** *"A Soudanese Warrior."* EUGÈNE PAVY.

No. **83.** *"Sweet and Twenty."* ALBERT MOORE.

Study of girl's head; background of black and white, yellow berries.

No. **84.** *"On the Thames at Pangbourne."* ERNEST PARTON.

No. 86. 40 × 50.

No. **86.** "*Portrait of Mrs. Duff.*" JOHN COLLIER.

In silk dress, green background of palms, and palm fan.

No. 87. 38 × 53.

No. **87.** "'*Twixt Day and Night.*" W. J. HENNESSY.

A bit of Normandy seen under a silvery moon; dark peasant's dresses, child in blue.

No. 87.

No. **88.** "*Esther*" and her handmaidens; a delicate scheme of orange and yellow. MRS. KATE HASTINGS.

No. **89.** "*The Homestead;*" bringing home calves. ANDERSON HAGUE.

No. **90.** "*Kegworth Lock.*" JAMES ORROCK.

No. **91.** "*Portrait of Honor, daughter of the Rev. Stopford Brooke.*" T. M. ROOKE.

No. **92.** "*Study of a Donkey's Head.*" THE COUNTESS FEODORA GLEICHEN.

No. 93. 36 × 28.

No. **93.** "*A Love 'Sett.'*" E. H. FAHEY.

No. **94.** "*A Saunter through the Fields.*" E. A. WATERLOW. Girl in pink sun bonnet walking through a field lighted with poppies and wild flowers.

No. **95.** "*Portrait of Mrs. George Peck;*" JOHN COLLIER. Standing in white satin dress, pearl-grey curtain background.

(No. **96**, and No. **97**. *See sketches.*)

No. 98. *"Good Night;"* young mother and children. MISS M. L. GOW.

No. **99.** *"The Trammel Net Catch;"* study of grey rippling sea; rocks and boat in the foreground. C. NAPIER HEMY.

No. 100. *"Sylvia."* MISS J. B. FOLKARD.

No. 96. 44 × 32.

No. **96.** *"A Descent upon Italy."* SYDNEY P. HALL.

"They held their enemies in such contempt, and came on with so much insolence, that rather to show their strength and courage than out of any necessity, they exposed themselves naked to the showers of snow; and having pushed through the ice and deep drifts of snow to the tops of the mountains, they put their broad shields under them and so slid down in spite of broken rocks and vast slippery descents."—*Plutarch's Life of Caius Marcius.*"

No. **101.** *"A Young Hussar;"* a little picture of hussar on grey horse, riding through a village street; other figures. R. CALDECOTT.

No. **102.** *"Portrait of the Hon. Mrs. Keppel."* A. DAMPIER MAY.

No. **103.** *"The Little Bookworm."* VAL C. PRINSEP, A.R.A.

(*Sketched overleaf.*)

No. 97. 20 × 24.

No. **97.** *"Once More!"* W. E. F. BRITTEN.

Deep blue sea, melting into grey green on the wet sand.

No. 103. 36 × 27.

No. **103.** *"The Little Bookworm."* VAL. C. PRINSEP, A.R.A.

No. **104.** *"A Wood Nymph."* E. BURNE JONES.

A single figure in green dress, amid the branches of a tree.

No. **105.** *"Rain passing away;"* an upright landscape, with white cloud and rainbow. G. F. WATTS, R.A.

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No. 106. 40 X 29.

No. **106.** "*Portrait of the Marquis of Lorne.*" J. E. MILLAIS, R.A.

No. **107.** *"Portrait of Miss Amelia Lehmann."*
RUDOLF LEHMANN.

No. **108.** *"The Walls of Rome, from Villa Medici."*
GEORGE HOWARD.

No. **109.** *"Portrait of Bessie, Daughter of the Rev. Philpot Graham."*
J. HANSON WALKER.

No. 113. 50 × 33.

No. **113.** *"Portrait of Miss Mary Anderson;"* in white dress relieved by delicate grey and brown. C. E. HALLÉ.

(This picture will be reproduced in photogravure by Messrs. Goupil & Co.)

No. **110.** *"Sussex Pasture."* MARK FISHER.
Cattle at pasture; a carefully composed, quiet picture.

No. **111.** *"The Towers amid the Moonlight."* T. C. FARRER.
View of Windsor Castle from the river; sunset glow.

No. **114.** *"Portrait of J. Sim Earle, Esq."* L. CALKIN.

No. **115.** *"Grannie's Pet;"* child in an orchard. J. CHARLES.

No. **116.** *"The Rookery in early Spring."* GEORGE HOWARD.

No. **117.** *"A Quiet Corner of the Garnered Field;"* a little Dutch scene; old woman and child on rug in a field, distant town. G. H. BOUGHTON, A.R.A.

No. **118.** *"The Naiad;"* small nude figure lying by a stream. MISS DOROTHY TENNANT.

No. 121. 39 × 28.

No. **121.** *"Caller Herrin'."* DAVID CARR.

"Wives and mithers maist dispairin'
Ca' them lives o' men."

No. **119.** *"Sissie, the daughter of Mr. Justice and Lady Brett."* MRS. LOUISE JOPLING.

No. **120.** *"Portrait of Lady Ottoline V. A. Cavendish-Bentinck."* J. SANT, R.A.

* No. 112. 20 × 16.

No. **112.** *"Brunetta e Biondina,"* in red and blue frocks. MRS. H. M. PAGET.

* No. 122. 37 × 29.

No. **122.** *"Marguerite."* MISS KATE MORGAN.

No. **123.** *"Blind Man's Buff,"* eight children playing round a tree. J. E. CHRISTIE.

No. **124.** *"Calliope: a Portrait with Flowers."* MRS. C. WYLIE.

No. **125.** *"Going to the Play."* Upright picture; two figures, Greek costume, background auditorium of a theatre. E. M. HALE.

No. **126.** *"A Wounded Giant:"* beech tree, branch blown down. SIR ROBERT P. COLLIER.

No. **127.** *"Village Gateway: Kabylia."* EDGAR BARCLAY.

No. **128.** *"Peter, son of Theodore Bassett, Esq."* MRS. LOUISE JOPLING.

No. **129.** *"Portrait of Mrs. Moscheles."* F. MOSCHELES.

No. **130.** *"Portrait of Major-General W. Hichens, C.B., R.E."*

No. **131.** *"Lovers;"* two figures on a terrace by the sea; twilight. M. R. CORBETT.

Next is a group of five pictures by MR. WATTS, of which the most curious and poetic is No. **133.**

No. **132.** *"Portrait of the Marquis of Salisbury, K.G."* G. F. WATTS, R.A.

No. **133.** *"Uldra."* G. F. WATTS, R.A.

A girl, with golden dishevelled hair, half length, facing the spectator; a dreamy spirit in rainbow tints.

No. **134.** *"Portrait of Earl Lytton, G.C.B."* G. F. WATTS, R.A.

No. **135.** *"The Happy Warrior;"* man in armour, sleeping. G. F. WATTS, R.A.

No. **136.** *"Alice."* G. F. WATTS, R.A.

No. 137. 40 × 75.

No. **137.** *"Lollard's Tower, Lambeth Palace."* C. E. HOLLOWAY.

"A grey and grief-worn aspect of old days."—BYRON.

No. **138.** *"A Roman Villa."* E. BLOUNT SMITH.

No. **139.** "*William Lutley Sclater, Esq., of Hoddington, in his 96th year.*" MISS SCLATER BOOTH.

No. **140.** "*Broken-hearted.*" MISS DOROTHY TENNANT.

No. **141.** "*Felice.*" HERBERT SCHMALZ.

Small, carefully painted picture; girl in light salmon-coloured dress, hat and green feather.

No. 142. 36 × 28.

No. **142.** "*All is Vanity.*" HERBERT SCHMALZ.

A picture of colour; sick child with doll, surrounded by toys, grapes, roses, &c.; pale blue velvet cushion.

No. **143.** "*Portrait of Herr L. Lowenstam.*"
L. ALMA TADEMA, R.A.

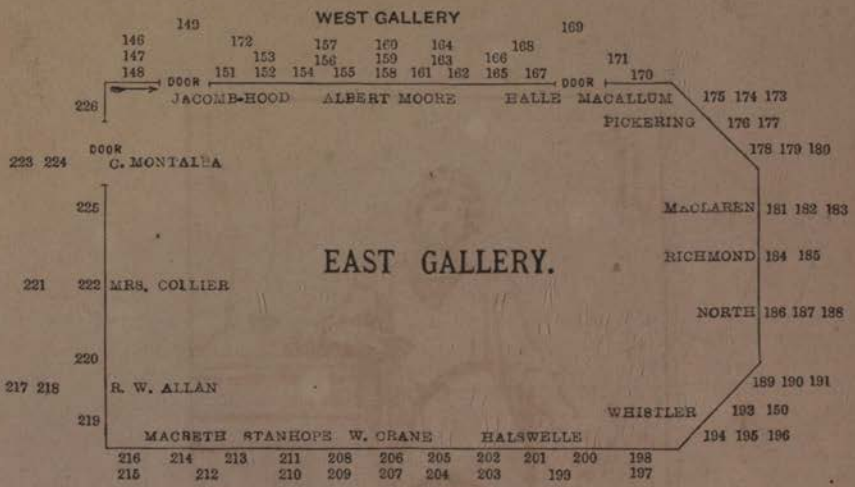
One of three portraits by this artist; remarkable for character and management of light throughout; note the painting of textures the copperplate, and the green acid in glass.

No. 144. 30 × 20.

No. **144.** "*Music and Moonlight—Venice.*" T. C. FARRER.

"Every one who has been in Venice will remember the barge that goes out every moonlight night with its load of musicians, and traverses the Grand Canal, stopping at the different hotels and well-known places of resort for foreigners, making the night gay with the sound of music and the plash of the gondolier's oars."—*Artist's Note.*

No. **145.** "*Off the Road.*" R. MACGREGOR, A.R.S.A.



No. **146.** *"Strephon;"* shepherd with sheep.
MISS MARION BERTRAM.

No. **147.** *"Part a Deux;"* lady and dog; capital painting of textures, lace and satin. F. WILLEMS.

No. **148.** *"Lesbia."* J. SANT, R.A.

No. **149.** *"A Portrait."* H. T. JONES.

No. **150.** *"Portrait of the Lady de Clifford."*
A. STUART-WORTLEY.

No. **151.** *"Golden Hours."* J. P. JACOMB-HOOD.
Light salmon coloured drapery; man in green jacket, marble, and gold fish.

No. 151. 36 × 18.

No. 151. "*Golden Hours.*" J. P. JACOMB-HOOD.

No. 156. 28 × 50.

No. **156.** "*The Shepherd's Return.*" E. A. WATERLOW.

No. **152.** "*Marlow Backwater—Fishing.*" E. J. GREGORY, A.R.A.

Light cloudy effect on the Thames; two figures in a boat, fishing; one of two small pictures by this clever artist.

No. **153.** "*An Old Bridge in Surrey.*" J. E. GRACE.

No. **154.** "*Convalescent.*" JULIAN STORY.

Little black and tan dachshund on a cushion.

No. **155.** "*The Tiber, from near the Ponte Molle.*" E. BLOUNT SMITH.

No. 157. 32 × 54.

No. **157.** "*Resting the Drove—Strathyre, Perthshire.*" J. SMART, R.S.A.

No. **158.** *"Red Berries."* ALBERT MOORE.

Fair girl lying reading; a scheme of pale green and grey, lighted by red berries and white chrysanthemums.

No. **159.** *"Evening."* M. R. CORBETT.

Girl under trees with sheep, near the sea shore, sunset.

No. 160. 60 × 42.

No. **160.** *"Portrait of Mrs. F. E. Colman;"* white dress. MRS. A. L. MERRITT.

No. **161.** *"The Euganean Hills and the Venetian Plain."* EUGENE BENSON.

No. **162.** *"Portraits of Arthur, Hubert, and Laurence, sons of Major Goodman."* A small decorative picture, full of careful details of colour. T. M. ROOKE.

No. 163. 27 × 48.

No. 163. *"Three Fishers."* EDWARD H. FAHEY.
A quiet evening effect.

No. 165. *"Caledonia;"* small landscape, with deep blue hills. A. STUART-WORTLEY.

No. 166. *"Dorothy."* J. HANSON WALKER.

No. 164. 34 × 52.

No. 164. *"One Dinner a Week;"* scene at the London Cottage Mission, Stepney. R. P. STAPLES.

No. 167. *"An Unfrequented Path;"* girl in white dress, crossing a bridge. C. E. HALLÉ.

No. 168. 54 × 35.

No. 168. *"The Flower Girl."* ARTHUR MELVILLE.

No. 169. 42 × 48.

No. 169. *"A Duel."* LEONARDO CATTERMOLE.

No. 170. *"Coral Fishing in the Gulf of Salerno."* HAMILTON MACALLUM.

(*See next page.*)

No. 170. 37 × 73

No. 170. *"Coral Fishing in the Gulf of Salerno."* HAMILTON MACALLUM.

(Numbers **103** and **170** are sketched by permission of Messrs. Thomas Agnew & Sons, the owners of the copyright.)

No. 170 is one of this artist's most successful pictures; wonderfully rippling, luminous sea, and sky. Mr. Macallum is a well-known exhibitor at the Royal Academy.

Here is a clever portrait, three-quarter length, in dark dress and fur—

No. 171. *"Miss Maggie Okey."* MADAME DARMESTETER.

No. 172. *"Will he come?"* J. FARQUHARSON.

Small upright picture of a lady walking in a wood in winter by moonlight.

No. 173. 17 × 24.

No. 173. *"'One good turn deserves another.'"* J. EMMS.

No. 174. *"Pasture Woods."* FRANK WALTON.

No. 175. *"A Showery Morning off Blenkenberg;"* small study of sea under grey sky. HENRY MOORE.

Next is a picture by a young artist, five figures—

No. 176. MISS E. PICKERING.

"List we to love meanwhile in lover's fashion,
Death nears apace with darkness round his brows;
Dull eld is stealing up to shame our passion;
How shall grey hairs beseem these whispered vows?"—*Tibullus I. i.* 69.

Love standing on the left with red wings; two seated figures, orange and red draperies; on the right, in the distance, Time and Death; purple sunset over sea.

No. 177. *"Gathering the Flocks."* P. R. MORRIS, A.R.A.

Autumn landscape; boys driving sheep through a gate.

No. 178. *"Chertsey Meads."* FRANK DICEY.

No. 179. *"A Girl with Azaleas."* FRANK MILES.

No. **180.** Small sea-piece with distant headland. G. S. WALTERS.

No. **181.** *"Preparing the Shepherd's Meal;"* landscape, two girls on a hill-side, distant sea seen through trees. WALTER MACLAREN.

No. 183. 32 X 24.

No. **183.** *"Portrait of the Artist."* F. MOSCHELES.

No. 182. 20 X 30.

No. **182.** *"The Old Orchard."* I. HETHERINGTON.

No. **184.** "*May.*" W. B. RICHMOND.

A young girl in velvet dress seated at a pianoforte, light brown and gold delicately blended.

No. **185.** "*The Song of the Sea-Birds.*" W. HUGHES.

Part of the decoration for a room; grey birds, silver background.

No. 185. 82 × 35.

No. **185.** "*The Song of the Sea-Birds.*" W. HUGHES.

No. **186.** "*Over Hedges and Ditches.*" J. W. NORTH.

Here is one of the most elaborate and carefully painted landscapes in the Exhibition; note the thorn tree and tangle of branches, and undergrowth of early spring. Small figures; girls collecting sticks.

No. **187.** "*The Thames below Runnymede.*" FRANK DICEY.

No. **188.** "*Portrait of a Gentleman.*" G. GRÄEF.

No. **189.** "*A Rose in June.*" R. W. MACBETH, A.R.A.

Girl in pink dress, standing at breakfast table holding roses; pale yellowish green screen as a background.

No. **190.** "*Portrait of Bird Foster, Esq.*" H. HERKOMER, A.R.A.

No. **191.** "*The Village by the Sea;*" houses behind sand hills. G. S. WALTERS.

No. **192.** "*Portrait of Lady Archibald Campbell;*" dark grey dress and fur cape. J. M. WHISTLER.

No. **193.** "*A Story Book.*" J. M. STRUDWICK.

One of two decorative pictures by this artist; two girls in an apple grove, blue and brown dresses; other figures, distant pine trees, and cliffs.

* No. 197. 40 × 52.

No. 197. "*Portrait of Madame Bodichon.*" MISS E. M. OSBORNE.

* No. 198. 36 × 54.

No. 198. "*The Seaweed Harvest.*" HENRY MOORE.

No. **194.** "*Afternoon;*" cattle and sheep by a brook, white clouds. MARK FISHER.

No. **195.** "*La Santé;*" small genre Dutch picture. F. WILLEMS.

No. **196.** "*Japanese Chrysanthemums.*" MISS F. STEWART.

No. **199.** {"*Thou makest darkness that it may be night, wherein all the beasts of the forest do move.*"} J. T. NETTLESHIP.

Lion and cubs at sunset watering by a deep gorge; herd of beasts going to drink at a lake; distant mountains.

No. **200.** "*Criticism.*" E. M. HALE.

No. 201. 41 × 71.

No. **201.** "*A Bed of Water-Lilies.*" KEELEY HALSWELLE, A.R.S.A.

No. **202.** "*Playmates.*" P. R. MORRIS, A.R.A.

Two little children seated, one in yellow satin cape; black and white dresses; skye terrier.

No. **203.** "*Portrait of Mrs. T. W. Legh.*" Seated, yellow satin dress, pearly background. JOHN S. SARGENT.

No. **204.** "*The Winter, it is past!*" JAMES MACBETH.

No. **205.** "*Portrait of Viscount Cranborne.*" W. B. RICHMOND.

In the centre of the wall is an allegorical picture, crowded with figures depicting human life in various stages. It is fully described by the artist overleaf.

No. 206. 38 x 60.

No. 206. *"The Bridge of Life."* WALTER CRANE.

No. 206. *"The Bridge of Life."* WALTER CRANE.

"What is life? A bridge that ever
Bears a throng across a river;
There the Taker, here the Giver.

"What is life? In its beginning,
From the staff see Clotho spinning,
Golden thread and worth the winning.

"Life with life, fate-woven ever,
Life the web and love the weaver,
Atropos at last doth sever.

"What is life to grief complaining?
Fortune, Fame, and Love disdaining,
Hope, perchance, alone remaining.

"This design is figurative of human life in its various phases from the cradle to the grave. Life in the collective sense—life in continuity—is expressed, firstly by the marble bridge spanning the stream of time, veined and shot with various dyes and stains; viewed as a compact and interdependent whole, rising to its keystone, with its stairs and stages, from the water's edge, where its foundings are hidden. Next life, as in its individual sense—the course of humanity—may be traced. Here the young mother receives her first-born from the arm of the genius of life. The father with one foot raised as if about to ascend the stair, and bearing the water jar, the loaves and fishes—figuring the means for the support of life—turns to look at his child. Upon the steps a mother suckles her child, and above is teaching the infant to walk. As a boy he is taught by an old man from a scroll. Beyond rises the figure of Clotho, spinning. The Fate presiding over the beginnings of life, as living and human, but standing apart as a statue, a passionless, but half-pitying spectator. Below her a girl and boy are playing, the boy blowing bubbles, which rise in the air and are lost. Next come a pair of lovers, or a bride and bridegroom, as she is crowned with myrtle; on the next step above, the little god Love, held aloft on the shoulder of one of the graces, showers roses upon them. A satyr, or we may call him Pan—as representing the animal impulses—holding his pipes, clings to the man in his prime, who stands above the keystone of the bridge, half turning, with a cup of glass in his hand, which the nymphs of Venus fill with wine, or make fragrant with roses. Behind him a winged genius—Fame or Ambition—holds a wreath above his head and blows a trumpet; which things indicate that in life's prime, when "all thoughts, all passions, all delights" are in full stream, man is stimulated by ambition to win other prizes, and reluctantly turns from the pleasures of youth. At his side a woman halts and pensively gazes downwards, seeing the corse on the boat passing beneath the bridge, like those, who, in life's mid-career, are crossed by the shadow of death. In front of her a man with a winged helmet eagerly presses forward, and grasping by one hand the empty hand of Fortune, stretches the other to reach the bag of gold she holds aloft illustrates the well known dictum concerning Dame Fortune. Another aspirant has fallen in the pursuit, and vainly stretches his hand for the unattainable prize. A companion figure of Fortune turns her wheel, and lower down a woman half sadly and regretfully gazes backward—a Lot's wife sighing for the pleasures left behind, and youth gone by—while her companion stoops beneath the weight of a globe. Thus doth man win fame, and the whole world, perchance—he exchanges the glittering bubbles and dreams of his youth for solid earth, or gold, or power, and has to bear the burden of it. A woman below him, with bowed head, figures the despair of life—the shadow of success, the bane of wealth, the Nemesis of existence. An old man leaning on his staff, and on the shoulder of a youth, slowly descends the steps of the bridge—age that knows his end is near, but is able calmly to meet it—while the careless youth holds life like an apple to his lips. Behind these a figure of Lachesis holds up a veil she has woven—the web of life, wrought with the memory of nights and days, with thought and action, with grief or delight, wherewith all life is clothed.

"Lower down on the steps Hope holds a lamp as she looks back on the stream of humanity, while Love, frighted at the figure of Death, clings to her side. Beneath these again a child has let fall a vessel of glass—"the false and fragile glass"—which lies broken upon the marble stair. He holds by the cloak of a woman bowed in grief, who is about to place a wreath upon the bier as the boat with its dark freight passes, and Atropos, kneeling at her side with her shears snaps the thin golden thread which, from the infant in the arm of life, can be traced all through the design till it is coiled at last in the hand of Death as he draws the pall over his last victim, and his barge, hung with garlands of poppies, glides on its silent way."—*Artist's Note.*

No. 207. 53 × 39.

No. **207.** "*Portrait of His Eminence Cardinal Howard:*" in scarlet robes and lace. JULIAN STORY. Painted for the Duke of Norfolk.

No. **208.** "*Portrait of R. C. L. Bevan, Esq.*" H. HERKOMER, A.R.A.

No. **209.** "*A Rocky Landscape.*" A. LEGROS.

No. **210.** "*Portrait of Henry Tate, Esq.*" HAYNES WILLIAMS.

No. **212.** "*Æsop.*" JULIAN STORY.

A life-size group; men and women listening to Æsop on a marble seat telling an amusing story.

No. **213.** *"Homewards."* MARK FISHER.

An orchard in France; cows following a man carrying an armful of green; quiet tones, lighted by blue of old peasant's dress.

No. 211. 49 × 43.

No. **211.** *"Patience on a Monument, smiling at Grief."* R. SPENCER STANHOPE.

"A blank, my lord! She never told her love
But let concealment, like a worm i' the bud
Feed on her damask cheek. She pined in thought
And, with a green and yellow melancholy,
She sat like patience on a monument,
Smiling at grief."—*Twelfth Night.*

Draperies red and blue, dark brown and green; in the distance an old fashioned garden with statues.

Next is a single figure, brilliant in colour and powerful in effect.

No. 214. 38 × 21.

No. 214. *"Far from the Madding Crowd."* R. W. MACBETH, A.R.A.

No. 215. *"Going out for the Night's Fishing."* A. HELCKÉ.

No. 216. *"Women praying in a Church Porch in France."* A. LEGROS.

No. 217. 26 × 48.

No. 217. *"Funeral of T. Carlyle at Ecclefechan."* ROBERT W. ALLAN.

No. 218. *"Pleasures are like Poppies spread."* J. W. B. KNIGHT.

No. **219.** *"Pigeon Hugo, the Lizard, Cornwall."*
MISS M. L. HOOPER.

No. **220.** *"Morning on the Pisan Coast."* EUGENE BENSON.

No. **221.** *"Audrey, Daughter of the late David Reid, Esq."*
JOHN COLLIER.

No. 222. 28 × 36.

No. **222.** *"By the Tideless Dolorous Midland Sea."*
MRS. JOHN COLLIER.

This clever picture is suffused with a pearly grey light over sea and sand.

No. **223.** *"Homewards:"* brown and white horses.
ARTHUR LEMON.

No. **224.** *"The Port of Middleburgh."* C. MONTALBA.

No. **225.** *"September Morning in Giorgione's Country."*
EUGENE BENSON.

No **226.** *"An Improvised Drive on the March:"* a shooting scene.
A. STUART-WORTLEY.

THIRD ROOM.

No. **227.** *"In a Bavarian Orchard."*
MISS MARY STUART-WORTLEY.

No. **228.** *"Duck's Eggs."* F. SMALLFIELD.

No. **229.** *"Daphne flying from the Sun."* T. M. ROOKE.

No. **230.** *"Off St. Catherine's, Isle of Wight."* HENRY MOORE.

No. 224. 27 × 49.

No. **224.** *"The Port of Middleburgh."* bright, with red tiled roofs and cupolas.
MISS CLARA MONTALBA.

No. **231.** *"Portraits of T.R.H. Princesses Louise, Victoria, and Maud of Wales."* SYDNEY P. HALL.

No. **232.** *"A Portrait."* J. FORBES-ROBERTSON.

No. 228. 16 × 42.

No. **228.** *"Duck's Eggs."* F. SMALLFIELD.

No. **233.** *"Through the Orchard."* MISS A. L. ROBINSON.

No. **234.** *"The River, Sestri Levante."* F. W. TOPHAM.

No. **235.** *"Psyche."* J. T. NETTLESHIP.

No. 236. 17 × 21.

No. **236.** *"Friendly Advances."* J. P. BEADLE.

81064

* No. 241. 17 × 10.

No. **241.** "*The Letter.*" Miss M. Brooks.

No. **237.** "*Near Holland Park: Autumn.*"
J. P. Beadle.

No. **238.** "*A Wave.*"
Mrs. Val Bromley.

No. **239.** "*On the Seine.*"
Savile Flint.

No. **240.** "*Clytie turning towards the Sun.*"
T. M. Rooke.

No. **241.** "*The Letter.*"
Miss M. Brooks.

No. **242.** "*In Winter Quarters.*"
J. Fitz Marshall.

No. **243.** "*From my Gondola.*"
Mrs. Louise Jopling.

No. **244.** "*View from Baveno.*"
Sir Robert P. Collier.

* No. 245. 29 × 44.

No. **245.** "*King Log and King Stork.*" F. Smallfield.
The young slaves Æsop and Rhodope theorizing on Government.

No. **246.** "*In the Berkshire Hills.*" R. H. Bloomer.

No. **247.** "*Portrait of Miss Ethel Rathbone.*" H. S. Rathbone.

No. **248.** "*A Fair Venetian.*" MRS. LOUISE JOPLING.
No. **249.** "*On the Embankment.*" MISS DOROTHY TENNANT.
No. **250.** "*Wanderers.*" HEYWOOD HARDY.
No. **251.** "*Beatrice.*" W. FISHER.
No. **252.** "*Vignole, near Venice.*" MISS HILDA MONTALBA.
No. **253.** "*Medea by her Wiles restored to Youthfulness.*" A. MORGAN.
No. **254.** "*Sestri, on the Riviera—Morning.*" JOHN O'CONNOR.

No. 257. 46 × 28.

No. **257.** "*Dulcie, Daughter of Philip Waterlow, Esq.* WEEDON GROSSMITH.

No. **255.** "*Leila.*" P. H. CALDERON, R.A.
No. **256.** "*Study of Lion and Lioness.*" WYCLIFFE TAYLOR.
No. **258.** "*Going to the Fountain.*" HAYNES WILLIAMS.
No. **259.** "*Portrait of Sir Ughtred Kay-Shuttleworth, Bart.*" JOHN COLLIER.
No. **260.** "*Portrait of Mrs. Haig Thomas.*" C. E. HALLÉ.
No. **261.** "*A Windy Day.*" H. CLARENCE WHAITE.
No. **262.** "*A Poor French Family.*" H. H. LATHANGUE.
No. **263.** { "*Ah sweet, art thou a worldly creature,*
Or heavenly thing in likeness of nature?" } MISS LOUISA STARR.
No. **264.** "*A Portrait.*" MISS HILDA MONTALBA.

FOURTH ROOM.

No. 397.

No. **397.** "*Ethel*": Terra-cotta bust. MISS HENRIETTA MONTALBA.

No. **265.** "*Portrait of Dante Gabriel Rossetti.*" W. HOLMAN HUNT.

No. **266.** "*Portrait of Colonel the Hon. C. H. Lindsay.*" MRS. MANNERS.

No. **267.** "*The Young Aeronaut.*" M. L. MENPES.

No. **268.** "*Deserted.*" M. L. MENPES.

No. **269.** "*Bubbles.*" M. L. MENPES.

No. **270.** "*Fishmarket, Concarneau.*" M. L. MENPES.

No. **271.** "*Injured Innocence.*" GUNNING KING.

No. **272.** "*Mair to the east, Sandy.*" A. STUART-WORTLEY.

No. **273.** "*Waiting for the old black Cock.*" A. STUART-WORTLEY.

No. **274.** "*Portrait of Adolphe Hubert, Esq.*" W. H. BARTLETT.

No. **275.** "*Portrait of Monsieur Thibeaudeau.*" A. LEGROS.

No. **276.** "*In her Element.*" EVERTON SAINSBURY.

No. **277.** "*Portrait of Dove Wilson, Esq., LL.D.*" A. LEGROS.

No. **278.** "*Portrait of Mrs. Georgina Weldon.*" T. CHARTRAN.

No. **279.** {"*Love's speech is happy radiance Through the clouds of thought.*"} A. F. PAYNE.

No. **280.** "*On the Thames.*" C. VERNEDE.

No. **281.** "*Marsh Marigolds.*" MISS MARY STUART-WORTLEY.

No. **282.** "*Portrait of the Right Hon. Lord Wolverton.*" STEPHEN PEARCE.

No. **283.** "*Portrait of Robert Ebsworthy, Esq.*" JULIUS M. PRICE.

No. **284.** {"*Amid russet of heather and fern green trees are bonnie.*"—CLOUGH.} MRS. EDMUND GOSSE.

No. **285.** "*Fresh Strewn.*" MRS. E. R. LAWSON.

No. **286.** "*A Sketch in Spring.*" C. VERNEDE.

No. **287.** "*In a Wood.*" MRS. LATHAM GREENFIELD.

No. **288.** "*April Gardening.*" MISS MARY STUART-WORTLEY.

FIFTH ROOM.

No. **290.** *"Dahlias."*
MRS. M. D. MITCHELL.

No. **291.** *"Portrait of Miss Margaret Labalmondiere."*
MISS E. WHITNEY.

No. **292.** *"York and Lancaster Roses."* J. M. JOPLING.

No. **293.** *"Anemones."*
J. M. JOPLING.

No. **294.** *"The Ambones of Torcello."* R. R. HOLMES.

No. **295.** *"The Courtyard of 93, Piazza di Spagna, Rome."*
MISS M. SHARP.

No. **296.** *"A Sussex Village."*
R. PHENE SPIERS.

No. **297.** *"By the Sea."*
MRS. SAVILE CLARKE.

No. 289. 9 × 6

No. **289.** *"Twins."*
STANLEY BERKLEY.

No. **298.** *"Sweet Peas."* CLIFTON LIN.

No. **299.** *"Clearing up of a Storm."* MISS CHRISTINA ALLAN.

No. **300.** *"On the Roman Campagna, looking towards the Alban Mountains."* B. J. M. DONNE.

No. **301.** *"The Higher Pastures of the Schilthorne: Early Summer."* B. J. M. DONNE.

No. **302.** *"The Spinet."* J. FULLEYLOVE.

No. **303.** *"Fog at Cascaes, Portugal."* TRISTRAM ELLIS.

No. **304.** *"Near Dixcart Bay, Sark."* F. WILLIAMSON.

No. **305.** *"June Roses."* MISS R. E. WELBY.

No. **306.** *"A Wild Herbaceous Border."* MISS F. W. CURREY.

No. **307.** *"A Farmhouse—near Florence."* A. LUCAS.

No. **308.** *"Snoring."* HANS SCHWEIGER.

No. **309.** *"Going to Market on a Fête Day—Portugal."*
TRISTRAM ELLIS.

No. **310.** *"In the Midlands."* MISS P. TOWNSEND.

No. **311.** *"Evening Light on the Mittelgrat, near Saas Fee."* B. J. M. DONNE.

No. **312.** *"Sleeping Child: A Study in Pastel."* W. E. F. BRITTEN.

No. 313. 24 × 28.

No. **313.** *"Off the Coast of Portugal."* TRISTRAM ELLIS.

No. **314.** *"A Sussex Pastoral."* J. H. DEARLE.

No. **315.** *"Hughenden House, the Seat of the late Earl of Beaconsfield."* J. W. BECK.

No. **316.** *"An Old Wharf—Sandwich."* WILFRID BALL.

No. **317.** *"A Venetian Fruit-seller."* J. M. JOPLING.

No. **318.** *"The Custom House and Tower, from London Bridge."* H. MEDLYCOTT.

No. **319.** *"Violets."* J. M. JOPLING.

No. **320.** *"Sleeping."* HANS SCHWEIGER.

No. **321.** *"Spring."* F. C. POCKLINGTON.

No. **322.** *"Roses."* MISS MAUDE NAFTEL.

No. **323.** *"Aylesford."* PHILIP NORMAN.

No. **324.** *"Bullfinch."* MISS ROSE BARTON.

No. **325.** *"Portrait of Lady Muriel Hay."* MISS DE HOGHTON.

No. **326.** *"Jonquils."* MISS E. BYWATER.

No. **327.** *"The Lost Chord."* J. M. JOPLING.

No. **328.** *"Hughenden Manor, the seat of the late Earl of Beaconsfield, and the Monument erected by the Countess of Beaconsfield to the Memory of Isaac Disraeli."* J. W. BECK.

No. **329.** *"A Cloudy Morning in Westmoreland."* MISS E. CAPPER.

No. **330.** *"A Study in a Cornfield."* H. WILKINSON.

No. **331.** *"Portrait of Miss Elfrida Rathbone."* H. S. RATHBONE.

No. **332.** *"Ripe Corn."* ARTHUR HUGHES.

No. **333.** *"Up with me, up with me, into the clouds."* EDGAR BARCLAY.

No. **335.** *"Pastoral—Northern Italy."* EUGENE BENSON.

No. **336.** *"On the Loch of the Lowes—Perthshire."* S. R. CADOGAN.

No. **337.** *"A Surrey Common."* DAN FISHER.

No. **338.** *"A Quiet Corner."* GAETANO MEO.

No. **339.** *"The Wanderers."* C. FAIRFAX MURRAY.

No. **340.** *"Mrs. Mundella and her Granddaughter."* E. R. HUGHES.

No. **341.** *"A Day's Holiday."* CLAUDE HAYES.

No. 334. 14 × 10.

No. **334.** *"Favourites."* MISS LIZZIE REID.

No. 342. 13 × 19.

No. **342.** *"By the Wayside."* DAVID BATES.

No. **343.** *"Too much curl on."* A. STUART-WORTLEY.

No. **344.** *"Geranium and Great Master Wort."* R. BATEMAN.

No. **345.** *"Barrow Mill—Leicestershire."* JAMES ORROCK.

No. **346.** *"Autumn on the Kentish Coast."* R. GOFF.

No. **347.** *"A corner of the Common."* ARTHUR HUGHES.

No. **348.** *"Violets and Snowdrops."* MISS ADA BELL.

No. **349.** *"A Sketch."* MRS. LOUISE JOPLING.

No. **350.** *"The Retreat of Anthony Rowley."* MRS. EDMUND GOSSE.

No. **351.** *"On Dit."* MISS MAUD GOODMAN.

No. **352.** *"Commencing Business—Fish Girls, Lisbon."* TRISTRAM ELLIS.

No. 359. 14 × 9.

No. **359.** *"Meadow Sweet."* MISS EDITH BERKLEY.

No. **353.** *"The Close of a Stormy Day."* J. W. BECK.

No. **354.** *"Phillis."* LADY LOUISA CHARTERIS.

"Sometimes forward, sometimes coy,
Yet she never fails to please."

No. **355.** *"A Study on the Thames."* H. WILKINSON.

No. **356.** *"A Portrait."* JOHN PARKER.

No. **357.** *"Dordrecht."* PHILIP NORMAN.

No. **358.** *"First Steps."* MRS. P. J. NAFTEL.

No. **360.** *"A Halt by the Wayside—Cintra, Portugal."* TRISTRAM ELLIS.

No. **361.** "*Sleeping Child—A Study in Pastel.*" W. E. F. BRITTEN.

No. **362.** "*Madonna Pietra degli Schrovigui.*"
MRS. SPARTALI STILLMAN.

No. 363. 14 × 30.

No. **363.** "*Antwerp.*" A. B. DONALDSON.

No. **364.** "*A Quiet Nook near the North Sea.*" J. W. WALKER.

No. **365.** "*Sonning Village.*" NEWTON BENETT.

No. **366.** "*Ponte di Rialto, Venice.*" J. M. NICHOLSON.

No. **367.** "*The Thames at Blackfriars.*" GERALD ROBINSON.

No. **368.** "*By a dear well, within a little field.*"
MRS. SPARTALI STILLMAN.

No. **369.** "*Southwold, from the Common,*" MRS. SAVILLE CLARKE.

No. **370.** "*View from Perugia.*" MISS R. CARTWRIGHT.

No. **371.** "*S. Maria della Salute, Venice.*" J. M. NICHOLSON.

No. **372.** "*Chrysanthemums.*" MISS E. F. JACKSON.

No. **373.** "*Ardmore Point.*" C. BLATHERWICK.

No. **374.** "*Almond Blossoms.*" MRS. CECIL LAWSON.

No. **375.** "*Gildermorie, Rosshire.*" MISS. V. S. BETHELL.

No. **376.** "*Twin Marguerites.*" CLIFTON LIN.

No. **377.** "*Marguerites.*" CLIFTON LIN.

No. **378.** "*San Miniato, Florence.*" A. LUCAS.

No. **379.** "*Portrait of Mr. Walter Seymour.*" LESLIE WARD.

No. **380.** "*The Old House at Home.*" MRS. MANNERS.

No. **381.** "*Sketches on the Riviera, near Genoa—Morning.*"
JOHN O'CONNOR.

SCULPTURE.

No 390.

No. **390.** *"Meditation."* T. NELSON MACLEAN.

No. **382.** *"General the late Lord Rokeby, G.C.B."* COUNT GLEICHEN.

No. **383.** *"La Source, with Masks;"* part of a design for a fountain. A. LEGROS.

No. **384.** *"I cling, or I die."* E. ONSLOW FORD.

No. **385.** *"Miss Julia Haynes;"* terra-cotta bust. MISS HENRIETTA S. MONTALBA.

No. **386.** *"Terra-cotta Relief—Study of Spring Flowers."* T. NELSON MACLEAN.

No. **387.** *"Study of an Elephant;"* bas-relief, terra-cotta. MISS A. M. CHAPLIN.

No. **388.** *"Head of a Fawn."* MISS SWAINSON.

No. **389.** *"Portrait of the late Mrs. John Meyer."* T. NELSON MACLEAN.

No. **391.** *"Miss Frederica Owen, as a 'Primrose Day.'"* G. FOCARDI.

No. **392.** *"Portrait Bust of Mr. Allan."* G. FOCARDI.

No. **393.** *"Evelyn Mary Cammell, aged 6½ months."* J. H. THOMAS.

No. **394.** *"Portrait of Mr. Lawrence Barrett as 'Cassius.'"* J. S. HARTLEY.

No. **395.** *"Mater Dolorosa."* MISS E. PICKERING.

No. **396.** *"Music;"* a bas-relief. MISS ELINOR HALLÉ.

No. **397.** *"Ethel;"* terra-cotta bust. MISS HENRIETTA MONTALBA. (*Sketched on p.* 54.)

No. **398.** *"Mrs. George White;"* terra-cotta bust. MISS HENRIETTA MONTALBA.

No. **399.** "*Ethel;*" Medallion bust in terra-cotta. CAPTAIN G. A. HARRISON.

No. **400.** "*Miss Mary Anderson;*" terra-cotta bust. COUNT GLEICHEN.

No. **401.** "'*Pace;*'" a study in terra-cotta for a frieze. JOHN WILSON.

No. **402.** "'*Griselda;*'" marble bust. W. TYLER.

No. **403.** "*A Study.*" T. S. LEE.

No. **404.** "*Frame with Two Medals.*" COUNTESS FEODORA GLEICHEN.

No. **405.** "*Bust of Leo XIII.*" PAOLO RICCI.

No. **406.** "*Edward the Black Prince;*" equestrian statue. WALDO STORY.

No. 407.

No. **407.** "*Dryope fascinated by Apollo in the form of a Serpent;*" bronze statue. R. BARRETT BROWNING.

No. **408.** "'*Morn, waked by the circling Hours.*'" E. R. MULLINS.

No. **409.** "*A Baby's Bust.*" W. TYLER.

No. **410.** "*Fireside Friends.*" MISS A. M. CHAPLIN.

No. **411.** "*Miss Rachel Sassoon;*" a marble statuette. HAMO THORNYCROFT, A.R.A.

No. **412.** "*Terra-cotta Bust of a Bedouin.*" PEPLOE BROWN.

No. **413.** "*Portrait Figure of a Little Girl.*" COUNT GLEICHEN.

No. **414.** "*Portrait of Mrs. Focardi.*" G. B. AMENDOLA.

No. **415.** "*Model for Marble Bust of H.M. the Queen;*" presented to the Crown Princess of Germany. J. E. BOEHM, R.A.

No. **416.** "*Hassan.*" MISS ELINOR HALLÉ.

No. **417.** "*Stheno;*" plaster bust. R. GLASSBY.

No. **418.** "*A Spanish Girl with Pitcher;*" terra-cotta statuette. PEPLOE BROWN.

No. 419.

No. **419.** "*Una Sevillana;*" terra-cotta statuette. PEPLOE BROWN.

No. **420.** "*Memories;*" marble statuette. E. R. MULLINS.

No. **421.** "*Portrait of Miss Mary Swainson;*" marble bust. A. LEGROS.

No. **422.** "*Moses;*" terra-cotta. G. TINWORTH.

No. **423.** "*Bronze Bust.*" R. BARRETT BROWNING.

No. **424.** "*Pompilia;*" bronze bust. R. BARRETT BROWNING.

No. **425.** "*Miss Teresa Gosse.*" E. ONSLOW FORD.

No. **426.** "*A Statuette in Bronze.*" WALDO STORY.

No. **427.** "*Beatrice;*" wax medallion. MISS E. CASELLA.

No. **428.** "*Benedick;*" wax medallion. MISS E. CASELLA.

No. **429.** "*A Bronze Mask.*" A. LEGROS.

No. **430.** "*A Bronze Mask.*" A. LEGROS.

No. **431.** "*The Rt. Hon. A. J. Mundella, M.P.;*" model for marble bust. J. E. BOEHM, R.A.

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